

the best of the CORRS

All the tracks from the album arranged for piano,  
voice and guitar, complete with lyrics and chord symbols



# best of the CORRS

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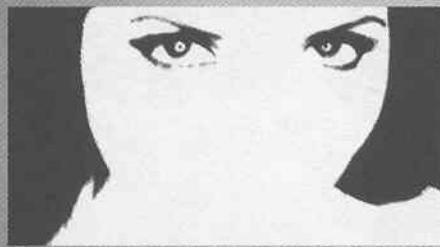
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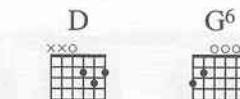
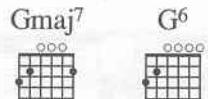
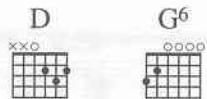




# WOULD YOU BE HAPPIER?

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{♩} = 96$



*con pedale*

Woo!

1. Have you



ev - er won - dered where the sto - ry ends

and how it all be - gan?

I do...



Did you

D 
 Gmaj<sup>7</sup> 
  
 ev - er dream you were the mo - vie star      with pop - corn in your hand?      I did...

Dmaj<sup>9</sup> 
 Gmaj<sup>7</sup> 
  
 Do you

D 
 Gmaj<sup>7</sup> 
  
 ev - er feel you're some - one else\_ in - side      and no - one un - der - stands      you are?  
*(Verse 2 see block lyric)*

Dmaj<sup>9</sup> 
 Gmaj<sup>7</sup> 
  
 And

D

Gmaj<sup>7</sup>

wan - na dis - ap - pear in- side\_ a dream      but nev - er wan - na wake,      wake up..

C      G/B      Am      G      Asus<sup>4</sup>      A

And then you

Em<sup>7</sup>      A      Em<sup>7</sup>      A

stum - ble on to - mor - row      and trip ov - er to - day..      Would you be

D      G<sup>6</sup>      Em<sup>9</sup>      G<sup>6</sup>

hap - pi - er      if you weren't so un - to - ge - ther?      Would sun shine

D                              G<sup>6</sup>                              Em<sup>9</sup>                              G<sup>6</sup>

bright - er if you played a big - ger part? Would you be

D                              G<sup>6</sup>                              Em<sup>9</sup>                              G<sup>6</sup>

won - der - ful if it was - n't for the wea - ther? You're gon - na be just

D                              G<sup>6</sup>                              Em<sup>9</sup>                              G<sup>6</sup>

fine. (Gon - na be just fine.)

1.    2. Are you

2.

Em<sup>9</sup>                              G<sup>6</sup>                              E

fine.) I think you're gon - na be just fine.

Gadd9



D



You're gon - na be just fine. (Fine.)

E



So don't wor - ry ba - by.

G

Em<sup>7</sup>

A



You're rac - ing for to - mor - row, not

Em<sup>7</sup>

A



fin - ished with to - day.

Would you be

D                              G<sup>6</sup>                              Em<sup>9</sup>                              G<sup>6</sup>  





hap - pi - er      if you weren't so un - to ge - ther?      Would sun shine  
<sup>2°</sup>we

D                              G<sup>6</sup>                              Em<sup>9</sup>                              G<sup>6</sup>  





bright - er      if you played a big - ger part.      Would you be  
<sup>2°</sup>we

D                              G                              Em<sup>9</sup>                              G<sup>6</sup>  





won - der- ful      if it was - n't for the wea - ther?      I think you're gon - na be      just  
<sup>2°</sup>we're

D                              G<sup>6</sup>                              Em<sup>9</sup>                              G<sup>6</sup>  





fine      (Gon - na be just fine.      Would we be

1. Em<sup>9</sup>

D                              G<sup>6</sup>                              G<sup>6</sup>  




2.

Em<sup>9</sup>G<sup>6</sup>

D

G<sup>6</sup>

fine.) I think you're gon - na be just fine. Don't wor - ry ba -

Em<sup>9</sup>G<sup>6</sup>

D

G<sup>6</sup>Em<sup>9</sup>G<sup>6</sup>

- by, you're gon - na be just fine. Don't wor - ry hon - ey, you're gon - na be just

D

G<sup>6</sup>Em<sup>9</sup>G<sup>6</sup>

D



fine. Don't wor - ry ba - by, you're gon - na be just fine.

## Verse 2:

Are you not afraid to tell your story now  
 But everyone is gone, it's too late  
 Why is everything you've ever said or done  
 Not the way you planned, mistake  
 And so you promised that tomorrow  
 Be different than today.

Would you be happier *etc.*

**SO YOUNG**  
Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

**J=108**



Yeah— yeah— yeah



Yeah— yeah— yeah

1. We were



tak-ing it ea - sy, bright and breez - y— yeah,  
(Verse 2 see block lyric)

we are



 G      Cadd9      D

so young now— and we are so young, so— young now.—

 G      Cadd9

And when to - mor - row comes— { we can } do it all— a - gain.—  
 { we'll just }

---

1.                    2, %.

 D

2. And we are                    Yeah we are

 G/B      Cadd9      D

so young now,— we are so young, so— young now.—

 G       Cadd9

And when to - mor - row comes - we'll just do it all - a - gain,-

 D      *To Coda* ♦  Am

all a - gain,

 C       Em       D

all a - gain,      all a - gain,

 Am       C       D      *D.%%. al Coda*

all a - gain.      Yeah yeah - yeah

*Φ Coda*

we are so young,  
(Yeah) yeah yeah yeah yeah...  
yeah,  
we are so young,  
(Yeah) yeah  
yeah yeah yeah.  
We are so  
yeah yeah yeah.)

*Repeat to fade*

*Verse 2:*

We are chasing the moon  
Just running wild and free,  
We are following through  
Every dream and every need.

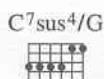
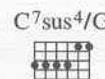
'Cause we are so young now *etc.*

# RUNAWAY

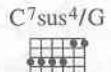
Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

L = 52



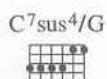


1. Say it's true,  
(Verse 2 see block lyric) there's no-thing like \_\_\_\_\_ me and you.



I'm not a - lone,

tell me you



feel it too.

And I would



run - a - way,

I would



run - a - way

yeah,

yeah.

I would



run - a - way,

I would



run - a - way

with you.

Cos



I

have fall - en in



love

with

F                    Gm<sup>7</sup>                    B<sup>b</sup>                    F/A                    Gm<sup>7</sup>  
 you, no      nev-er      have,      I'm nev-er      gon - na      stop      fall - in'      in love  
 {  
 }  
 B<sup>b</sup>                    C<sup>7</sup>                    | 1. F                    F sus<sup>2</sup>                    F                    F sus<sup>2</sup>  
 —      with      you.  
 {  
 }  
 2. F                    Gm<sup>7</sup>                    B<sup>b</sup> maj<sup>7</sup>  
 Violin  
 you,  
 {  
 }  
 C<sup>7sus4</sup>                    C<sup>7</sup>                    F                    Gm<sup>7</sup>  
 with      you.  
 {  
 }

The musical score consists of four staves. The top staff is for the voice, starting with an F chord. The second staff is for the piano, showing bass notes and chords (Gm<sup>7</sup>, B<sup>b</sup>, F/A, Gm<sup>7</sup>). The third staff is for the violin, playing eighth-note patterns. The bottom staff is for the bass. The vocal part includes lyrics: "you, no nev-er have, I'm nev-er gon - na stop fall - in' in love". The piano part includes chords: B<sup>b</sup>, C<sup>7</sup>, 1. F, F sus<sup>2</sup>, F, F sus<sup>2</sup>. The violin part starts with a melodic line over a sustained note. The bass part provides harmonic support. The score concludes with a second section starting with a F chord and featuring a violin solo.

B♭maj7

C7sus4

C7

And I would

Music staff: Treble clef, key signature of B-flat major (two flats), time signature common time. Chords: B♭maj7, C7sus4, C7.

Dm7

B♭maj9

Gm9

run - a - way, I would run - a - way yeah,

Music staff: Treble clef, key signature of B-flat major (two flats), time signature common time. Chords: Dm7, B♭maj9, Gm9.

C7

Dm/F

B♭/F

yeah. I would run - a - way, I would

Music staff: Treble clef, key signature of B-flat major (two flats), time signature common time. Chords: C7, Dm/F, B♭/F.

Gm7

C

B♭

run - a - way with you. Cos

Music staff: Treble clef, key signature of B-flat major (two flats), time signature common time. Chords: Gm7, C, B♭.

F                              Gm<sup>7</sup>                      B<sup>b</sup>  
 fr<sup>3</sup>                      x                      x  
 have fall - en in              love  
 I

B<sup>b</sup>  
 F                              Gm<sup>7</sup>                      B<sup>b</sup>  
 fr<sup>3</sup>                      x                      x  
 with              you, no              nev-er              have,              I'm nev-er              gon - na

F/A                      Gm<sup>7</sup>                      B<sup>b</sup>                      C<sup>7</sup>                      F                      Gm<sup>7</sup>  
 fr<sup>3</sup>                      x                      x                      x                      fr<sup>3</sup>                      x  
 Violin  
 stop              fall - in'              in love              with              you,

B<sup>b</sup>  
 F                              Gm<sup>7</sup>                      B<sup>b</sup>  
 fr<sup>3</sup>                      x                      x  
 fall - in'              in              love              with

*Verse 2:*

Close the door, lay down upon the floor  
And by candlelight make love to me through the night  
Cos I have runaway  
I have runaway, yeah, yeah  
I have runaway, runaway  
I have runaway with you.

Cos I have fallen in love, etc.

# BREATHLESS

Words & Music by R.J. Lange, Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 128

N.C.

Go on. Go on, leave me breath - less.

- - - -

B

Come on.

L.H.

- - - -

B

F♯

fr4 C♯m

Ooh,

yeah.

- - - -

gw-b-dis

G<sup>#</sup>m      F<sup>#</sup>      B      F<sup>#</sup>

fr4

1. The day - light's fad - ing slow - ly,  
(Verse 2 see block lyric)

C<sup>#</sup>m      G<sup>#</sup>m      F<sup>#</sup>      B

fr4

but time— with you— is stand - ing still. I'm wait - ing for—

F<sup>#</sup>      C<sup>#</sup>m      G<sup>#</sup>m      F<sup>#</sup>

fr4

— you on - ly, the slight - est touch\_ and I — feel weak.—

E sus<sup>2</sup>      F<sup>#</sup>      G<sup>#</sup>m      E sus<sup>2</sup>      F<sup>#</sup>

fr4

§ e-fis-b

I can - not lie, from you I — can — not hide.

The image shows a handwritten musical score for voice and piano/guitar. The score consists of six staves of music. The top staff is for the voice, with lyrics written below the notes. The bottom staff is for the piano/guitar, with chord symbols above the notes. There are four sets of chords indicated by small boxes: G#m, F#, B, F#; C#m, G#m, F#, B; F#, C#m, G#m, F#; and E sus2, F#, G#m, E sus2, F#. The lyrics are as follows:

1. The day - light's fad - ing slow - ly,  
(Verse 2 see block lyric)

but time— with you— is stand - ing still. I'm wait - ing for—

— you on - ly, the slight - est touch\_ and I — feel weak.—

I can - not lie, from you I — can — not hide.

Handwritten markings include "fr4" for a forte dynamic, "§" for a section change, and "e-fis-b" for a vocal effect. Chord boxes are labeled with G#m, F#, B, F#; C#m, G#m, F#, B; F#, C#m, G#m, F#; and E sus2, F#, G#m, E sus2, F#.




  
 And I'm los - ing the will — to try.  
*D.¶. (I've lost my — )*




  
 Can't hide it, can't fight it. So —




  
 go on, go on, — come on, leave me breath - less.




  
 Tempt me, tease me — un - til I can't de - ny this



G<sup>#</sup>m      F<sup>#</sup>      B      F<sup>#</sup>  
 fr4

Ooh, yeah.

C<sup>#</sup>m      G<sup>#</sup>m      F<sup>#</sup>  
 fr4

Yeah, yeah, yeah, yeah.

D.%%. al Coda

Φ Coda

N.C.



Go on, go on, come on,



leave me breath - less. Go on, go on, come on,


leave me breath - less.

Go on, go on,


come on,

leave me breath - less.
Go on, go on.

N.C.

etc-b

*Verse 2:*

And if there's no tomorrow  
 And all we have is here and now  
 I'm happy just to have you  
 You're all the love I need somehow  
 It's like a dream  
 Although I'm not asleep  
 And I never want to wake up  
 Don't lose it, don't leave it.

So go on, go on *etc.*

# RADIO

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

**BPM: 122**

The musical score consists of four staves of music. Each staff begins with a treble clef, a key signature of four sharps, and a common time signature. Above each staff are four guitar chords: B sus<sup>2</sup>, Bm<sup>7</sup>, A6, and E add<sup>9</sup>. The first two staves contain mostly eighth-note patterns. The third staff contains eighth-note patterns with some sixteenth-note patterns. The fourth staff contains mostly eighth-note patterns. The lyrics begin on the third staff: "late at night and I'm feel-ing down, there are cou-ples stand-ing on the street shar-in'". The fourth staff continues the melody.

**Chords:**

- B sus<sup>2</sup>
- Bm<sup>7</sup>
- A6
- E add<sup>9</sup>

**Lyrics:**

late at night and I'm feel-ing down, there are cou-ples stand-ing on the street shar-in'  
*(Verse 2 see block lyric)*

B sus<sup>2</sup>Bm<sup>7</sup>

sum - mer kis-ses and sil - ly sounds.

A6

E add<sup>9</sup>B sus<sup>2</sup>Bm<sup>7</sup>

So I step in - side

pour a

glass of wine

with a full glass\_and an emp-ty heart I search for some-thing to oc - cu - py my

B sus<sup>2</sup>Bm<sup>7</sup>

A6

E add<sup>9</sup>

mind.





-      But you are in my head, — swim-





- ing for ev er in my head, tang - led in my dreams,






swim - ming for ev er.








So I lis-ten to the ra - di-o, — and all the songs we used to know,

A6  
 C#m7  
 fr4 x  
**1.**  
 B Bsus4  
 x x o

so I lis - ten to the ra - di - o, — re-mem-ber where we used to go.

Bsus2  
 Bm7  
 A6  
 Eadd9  
 Violin

**2.** Now it's

**2, 3.**  
 B  
 B7sus4  
 E  
 A6

used to go. — I lis - ten to the ra - di - o —

C#m7  
 Bsus4  
 B  
 E

and all the songs we used to know, — I lis - ten to the

*To Coda ♪*

ra - di - o, — re - mem - ber how we used to go.



You-

Dmaj<sup>7</sup>

F#

Dmaj<sup>7</sup>

— are in my head, — swim - ming for ev - er in my -

F#

Dmaj<sup>7</sup>

F#

— head, tang - led in my dreams, — swim-

D

E/D

D

E/D D

D.% al Coda

- ming for ev - er, — swim - ming for ev - er.

Φ Coda

C#m<sup>7</sup>

fr<sup>4</sup>

B

To all the songs all of the songs we used

E                              Aadd9                      A                              C♯m7  
 to know,—                      —                              —                              hey - ey - ee.  
 Bsus4                              B                              B                              A                              rit.                      E  
 Repeat ad lib.

*Verse 2:*

Now it's morning light and it's cold outside  
 Caught up in a distant dream  
 I turn and think that you are by my side  
 So I leave my bed and I try to dress  
 Wondering why my mind plays tricks  
 And fools me in to thinking you are there  
 But you're just in my head  
 Swimming forever in my head  
 Not lying in my bed  
 Just swimming forever.

So listen to the radio *etc.*

# WHAT CAN I DO

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

J=80

A5                    E/G#  
fr2                    D5add9  
E5add9

mf

3 4

A5                    E/G#  
fr2                    D5add9  
E5add9

3 4

E/G#  
fr2

D5add9

E5add9

1. I have - n't slept - at all - in days;  
(Verse 3 see block lyric)

A5                    E/G#  
fr2                    D5add9  
E5add9

It's been so long - since we - have talked.

The musical score consists of eight staves of music. The top two staves are for piano/vocal, with the vocal part in soprano clef. The bottom six staves are for guitar. Chords are indicated above the staff and shown in guitar chord boxes. The tempo is marked J=80. The lyrics are as follows:

1. I have - n't slept - at all - in days;  
(Verse 3 see block lyric)

It's been so long - since we - have talked.






And I have been here ma - ny times;





**To Coda ♪**

I just don't know what I'm do - in' wrong..






What can I do to make you love me?






What can I do to make you care?



What can I say— to make— you feel— this?



What can I do— to get— you there?—



2. There's on - ly so— much I— can take,—



And I just got - ta let— it go.—

And, who knows, I might feel better, yeah,

If I don't try and I don't hope.

What can I do to make you love me?

What can I do to make you care?

A                              fr<sup>2</sup> E/G#                              fr<sup>2</sup> Dadd<sup>9</sup>                              E<sup>7sus4</sup>                              E<sup>7</sup>

What can I say— to make you feel— this?

A/C#                              E                                      Bm<sup>7</sup>                                      E<sup>7</sup>

What can I do— to get you there?

F#m    E/F#    F#m    E/F#    F#m    E/F#    F#m    E/F#    Dmaj<sup>9</sup>    fr<sup>4</sup>    E    fr<sup>4</sup>    Dmaj<sup>9</sup>    E

No more wait-ing, no more ach-ing;

F#m    E/F#    F#m    E/F#    F#m    E/F#    Dmaj<sup>9</sup>    fr<sup>4</sup>    E    fr<sup>4</sup>    Dmaj<sup>9</sup>    E

**D.%, al Coda**

No more fight-ing, no more try-ing.

*Coda*



What can I do— to make— you love— me?



What can I do— to make— you care?



What can I say— to make— you feel— this?



What can I do— to get— you there?

2.

To love,— love me? Love me,— love

me,— love me.— Love

*Repeat to fade*

*Verse 3:*

Maybe there's nothing more to say;  
 And, in a funny way, I'm calm.  
 Because the power is not mine,  
 I'm just gonna let it fly.

# THE RIGHT TIME

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

**J-96**

N.C.

This is the right time, once in a

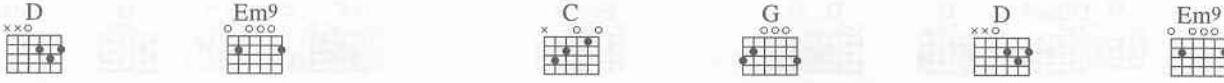
life - time.

**Violin**

**Drums**

**Guitar Chords:** C, G, D, Em<sup>9</sup>, Am<sup>7</sup>, D<sup>7sus4</sup>, G

(8vb)


  
 1. So I find it hard to sleep, don't you know.  
 (8vb) etc.


  
 The sun is shining in my window, life's in


  
 flow.


  
 2. Making music in the morning, laughter's light.  
 (Verse 3 see block lyric)

Am<sup>7</sup> D<sup>7sus4</sup> G D Em<sup>9</sup> C G

Cre-a - ti - vi - ty touch - es in full  
 flight. This is the right time.  
 Once in a life - - - time.

1. Am<sup>7</sup> D<sup>7sus4</sup> G

Chords shown above the staff:
   
 Am<sup>7</sup>, D<sup>7sus4</sup>, G, D, Em<sup>9</sup>, C, G, D, Em<sup>9</sup>, C, G, D, Em<sup>9</sup>, Am<sup>7</sup>, D<sup>7sus4</sup>, G, D, Em<sup>9</sup>, C, G, C, G, D, Em<sup>9</sup>, Am<sup>7</sup>, D<sup>7sus4</sup>, G, D, Em<sup>9</sup>, C, G, C, G, D, Em<sup>9</sup>, C, G, 1. Am<sup>7</sup>, D<sup>7sus4</sup>, G



Now some - thing\_ has en - tered\_ my mind,

*loco*



shat - ter - ing all of\_ my thoughts.

It's no good,- it's



just one\_ big waste of\_ my time\_      but what can\_ I do to\_ re - call?



*Guitar*

<sup>3</sup>

*8vb*

*etc.*

Am<sup>7</sup> D<sup>7sus4</sup> G D Em<sup>9</sup> C G

3

D Em<sup>9</sup> Am<sup>7</sup> Dadd<sup>9</sup> Gmaj<sup>7</sup>

This is the right time.

C G Dadd<sup>9</sup> Gmaj<sup>7</sup> C G

fr<sup>2</sup>

Once in a

Dadd<sup>9</sup> Gmaj<sup>7</sup> C G

life - time.

This is the

*fis - gis - a - cis*

Handwritten musical score for guitar and piano/vocal. The score consists of six staves of music. The top staff shows a guitar part with chords E, F#m9, D, A, E, and F#m9. The lyrics "right time." are written below the notes. The second staff shows a piano/vocal part with chords Bm7, E7sus4, A, E, F#m9, D, and A. The lyrics "Once in a life time." are written below the notes. The third staff shows a guitar part with chords E, F#m9, Bm7, E7sus4, and A. The lyrics "This is the" are written below the notes. The fourth staff shows a piano/vocal part with chords Bm7, E7sus4, and A. The lyrics "Repeat to fade" are written below the notes. The fifth staff shows a guitar part with chords E, F#m9, Bm7, E7sus4, and A. The lyrics "Keep it going, let's not lose it, feel the flow" and "Oh, flying free in a fantasy, with you I'll go." are written below the notes. The sixth staff shows a piano/vocal part with chords Bm7, E7sus4, and A.

E      F#m9      D      A      E      F#m9

right time.

Bm7      E7sus4      A      E      F#m9      D      A

Once in a life time.

E      F#m9      Bm7      E7sus4      A      Repeat to fade

This is the

Keep it going, let's not lose it, feel the flow  
Oh, flying free in a fantasy, with you I'll go.

*Verse 3:*

Keep it going, let's not lose it, feel the flow  
Oh, flying free in a fantasy, with you I'll go.

This is the right time, etc.

# I NEVER LOVED YOU ANYWAY

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr, Jim Corr & Carole Bayer Sager

$\text{J}=102$



1. You bored— me  
(Verse 2 see block lyric)

with your sto - ries,—

I can't be - lieve that I en -



-dured you for as long as I did.—

I'm hap - py

it's ov - er,







I'm on - ly sor - ry that I did - n't make the move be - fore you.





And when you go— I will— re - mem - ber





to send a thank - you note— to that girl,





I see she's hold - ing you— so ten - der, well I

Cadd9



just wan - na say. I nev - er real - ly loved you

D

Am7

G/B

D

an - y - way,

no I did -n't love you an - y - way,

Am7

G

D

Am7

G/B

I nev - er real - ly loved you an - y - way,

I'm so

F

A

1.

2.

{ glad - } you're mov - ing a - way.  
{ hap - py }

5

hiwintool



Musical score for measures 1-4. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords. The bass line provides harmonic support.

Yeah, I am.



Musical score for measures 5-8. The vocal line continues with eighth and sixteenth notes. The piano accompaniment includes eighth-note chords and sustained notes. The bass line provides harmonic support.



And when you go— I will— re - mem - ber I must re -

Musical score for measures 9-12. The vocal line continues with eighth and sixteenth notes. The piano accompaniment includes eighth-note chords and sustained notes. The bass line provides harmonic support.

Cadd9  
*rall.*


- mem - ber — to say — I nev - er real - ly loved you

 Am7 G D

an - y - way, no I did-n't love you an - y - way,

*a tempo*

Am7 G/B D Am7 G

I nev - er real - ly loved you an - y - way, I nev - er real - ly loved you

D Am7 G/B D

an - y - way, I nev - er real - ly loved you an - y - way, I nev - er

D Am7 G/B D

no, I didn't love you an - y - way, — nev - er loved you an - y - never tru - ly loved you

loved you an - y - way, — nev - er loved you an - y - —

an - y - way. — I nev - er loved you an - y - way. I'm so hap - py you're mov - ing a - way,

way, I nev - er loved you an - y - way. I'm so hap - py you're mov - ing a - way.

yeah, I'm de - light - ed you're mov - ing a - way.

yeah, I'm de - light - ed you're mov - ing a - way.

yeah, I'm de - light - ed you're mov - ing a - way.

D

*Repeat to fade*

*Verse 2:*

Valentino, I don't think so  
 You watching MTV while I lie dreaming in an empty bed.  
 And come to think of it, I was misled  
 My flat, my food, my everything and thoughts inside my head.

Before you go I must remember  
 To have a quiet word with that girl.  
 Does she know you're not a spender?  
 Well I just have to say.

I never really *etc.*

# IRRESISTIBLE

Words & Music by R.J. Lange, Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

**B = 126**

N.C.

The musical score consists of six staves. The top two staves are for the vocal part, with the first staff in treble clef and the second in bass clef. The third staff is for the guitar, showing chords F#m and D6. The fourth staff is for the bass. The fifth staff is for the drums, indicated by a 'Drums' label. The sixth staff is for the guitar, showing chords G and C. The vocal part begins with a melodic line, followed by a section where the vocal and guitar parts play together. The bass and drums provide harmonic support throughout. The guitar parts include strumming patterns and specific chord markings.





(Ah.) (Ah.)





1. Don't want you for  
 (Verse 2 see block lyric) the week - end. Don't want you for a day.





Don't need a love di - vi - ded. Don't -





wan - na feel this way. See I want you to need -

A7

Gmaj7

me. (The way I need you.) Just like I need

8

8

A7

Gmaj7

you. (The way I see And I want you to see

8

8

A7

Bm7

Gadd9

Bm7

A

g-a-b-d

— me like no - one be - fore.

fr3

F

Gm7

fr3

B♭sus2

You're ir - re - sis - ti - ble. You're na - tu - ral, ph-

8

8




F#m7  

Dadd9  
fr<sup>2</sup>x<sup>o</sup>  

F#m7

*Guitar*


Dadd9  
fr<sup>2</sup>x<sup>o</sup>  

F#m7


Dadd9  
fr<sup>2</sup>x<sup>o</sup>  

F#m7  

Dadd9  
fr<sup>2</sup>x<sup>o</sup>


Gmaj7  

A7  

Gmaj7

Now you feel what I'm feel - ing.  
 (Don't you feel what I'm feel - ing.)      Don't you know that it's more?—


8  

8  

8

 A7  
 Gmaj7  
 A7


 It can take you to pla - ces like  
 (It can take you pla - ces.)  
 8 8 8


  
 nev - er — be - fore.

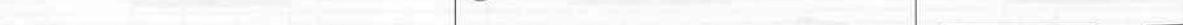
 F     
  fr<sup>3</sup> Gm<sup>7</sup>     
  B<sup>b</sup> sus<sup>2</sup>

You're ir - re - sis - ti - ble.— You're na - tu - ral,— phy-  
 - ti - ble.)









 C     
  F     
  Gm<sup>7</sup>  
 - si - cal.      It's in - de - fi - na - ble.      You're ma -

B<sup>b</sup>sus<sup>2</sup>                    C                    F

fr<sup>3</sup> Gm<sup>7</sup>                    1. B<sup>b</sup>sus<sup>2</sup>                    C

2. B<sup>b</sup>add<sup>9</sup>                    C                    Dm

*Verse 2:*

So can't you see I'm tortured  
 Oh can't you hear my pain  
 If you just let me show you  
 I'll be your summer rain  
 Then you'll feel that you want me  
 (The way I'm feeling)  
 Just like I want you  
 (The way I want you)  
 And you'll know nothing's better  
 It's like nothing before.

You're irresistible *etc.*

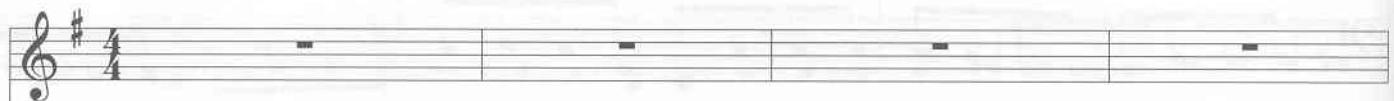
# FORGIVEN, NOT FORGOTTEN

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

*J=88*

N.C.

*timing D akkord*



The first two measures show eighth-note patterns in the upper staff. The third measure shows a bass staff with eighth-note patterns labeled "Percussion".



The next two measures show eighth-note patterns in the upper staff. The fifth measure shows a bass staff with eighth-note patterns.



The next two measures show eighth-note patterns in the upper staff. The seventh measure shows a bass staff with eighth-note patterns.

The final two measures show eighth-note patterns in the upper staff. The ninth measure shows a bass staff with eighth-note patterns.

Am                    C                    D                    Am<sup>7</sup>/E                    C/G                    D  


1. All a - lone, — star - ing on, — watch-ing her life go — by.  
 (Verse 2 see block lyric)

Am                    C                    D  


When her days are grey and her nights are black,

Am<sup>7</sup>/E                    C/G                    D                    G                    Am                    C                    D  


diff - er - ent shades of mun - dane, — and the one-eyed fur - ry toy — that

Am<sup>7</sup>/E                    C/G                    D  


lies up-on the bed has of - ten heard her cry — and heard her

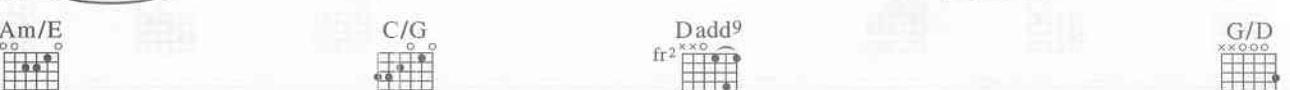
Am                    C                    D                    Am<sup>7</sup>/E                    C/G                    D

whis-per out a name— long for-giv - en, (Spoken) but not for-got - ten.  
 You're for - giv - en not for - got - ten. You're for -  
 -giv - en. not for - got - ten. You're for - giv - en not for - got -  
 -ten. You're not for - got - ten.

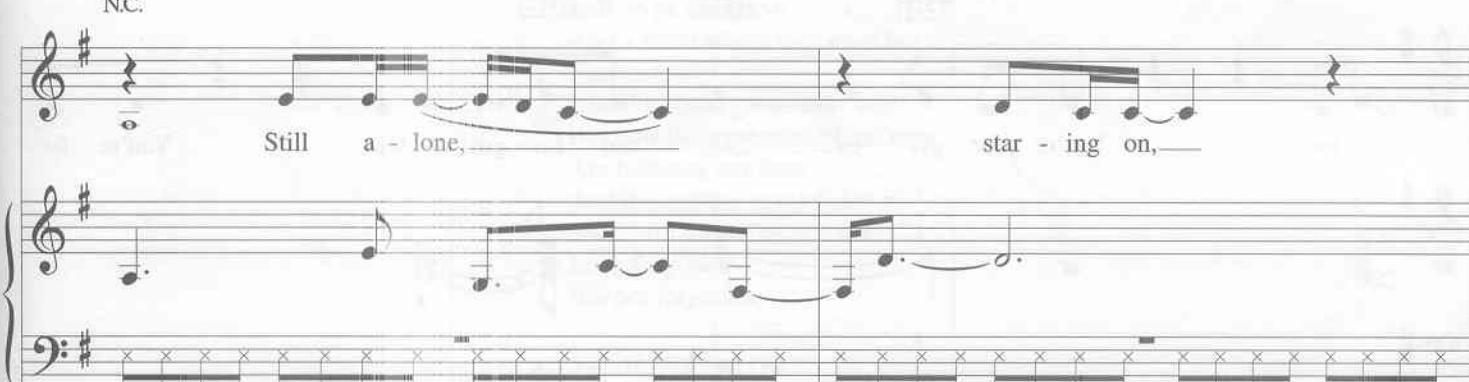
Violin

Am                    C                    Dadd<sup>9</sup>                    Am/E                    C/G                    Dadd<sup>9</sup>  


G/D                    Am                    C                    Dadd<sup>9</sup>  


Am/E                    C/G                    Dadd<sup>9</sup>                    G/D  


N.C.

Still a - lone, — star - ing on, —  


Bodhrán

wish-ing her life good - bye, as she goes search-ing for the man long for-giv-

- en (Spoken) but not for-got - ten. You're for-

Am C D<sup>7</sup> Am<sup>7</sup>/E C/G D<sup>7</sup>

-giv - en not for - got - ten. You're for - giv - en not for - got -

Am C D<sup>7</sup>

- ten. You're for - giv - en not for - got - ten. You're for -

Am/E

C/G

D7

1.

2.

-giv - en      not for - got - ten.

You're for - ten.      You're not for - got-

N.C.

- ten.

You're not for - got-

Bodhrán

- ten.

No, you're not for - got - ten.

*Verse 2:*

A bleeding heart torn apart  
 Left on an icy grave  
 And a room where they once lay  
 Face to face  
 Nothing could get in their way  
 But now the memories of the man  
 Are haunting her days  
 And the craving never fades  
 She's still dreaming of a man.  
 Long forgiven  
 But not forgotten.

You're forgiven *etc.*

# LOUGH ERIN SHORE

Traditional, arranged by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

"Lough Erin"

$\text{J. } = 50$

**Violin**

The sheet music consists of five staves of musical notation. The top staff is for the violin, indicated by a treble clef and a key signature of one sharp. The bottom staff is for the bass, indicated by a bass clef and a key signature of one sharp. Above each staff are seven guitar chord boxes. The chords are: D, C/E, G/B, D, G, D/F♯, Am⁷, D/F♯, Am⁷, G/B, C, G, D/F♯, G/B, D/F♯, Am⁷, G/B, C, G, D/F♯, G/B, D/F♯, Am⁷, G/B, C.

D

C/E

G/B
  
**1, 2.**  

Dsus<sup>2</sup>

**3.**  
D

C/E

G/B

D
G
D/F#
Am<sup>7</sup>
D/E
Am<sup>7</sup>
G/B

C
G/C
C<sup>6</sup>
G
D/F#
G/B
D/F#
Am<sup>7</sup>
G/B

C

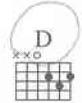
D

C/E

G/B

129

4 maten → volgende bla

Cmaj7/D  
fr<sup>5</sup>

4 measures of music for guitar and bass. The music consists of four measures of eighth-note patterns. Chords indicated above the staff are D (measures 1-2), Cmaj7/D (measures 3-4), and Cmaj7/D (measures 5-6). Fingerings (fr) and string numbers (5) are shown above the chords.

N.C.

Music for drums. The first measure is silent. The second measure shows a pattern of eighth notes with '>' symbols above them. The third measure shows a similar pattern. The fourth measure shows a pattern with '>' symbols above them. The fifth measure shows a pattern with '>' symbols above them. The sixth measure shows a pattern with '>' symbols above them. The text "Drums ad lib." is written below the staff.

1.

2.

Violin

Music for violin. The first measure is silent. The second measure is also silent. The third measure shows a pattern of eighth notes with '>' symbols above them. The fourth measure shows a pattern with '>' symbols above them. The fifth measure shows a pattern with '>' symbols above them. The sixth measure shows a pattern with '>' symbols above them. The violin part begins in measure 7, consisting of a series of eighth-note patterns.

D      C/E      G      D

G      D      Am<sup>9</sup>      D      Am<sup>7</sup>      G/B      C

G/B      D/F#      Am<sup>9</sup>      D      Am<sup>7</sup>      G/B      C

D      rit.      G      D

D      G      D

# ONLY WHEN I SLEEP

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr, Jim Corr,  
John Shanks, Paul Peterson & Oliver Leiber

*J=76*

N.C.

Bm      D7      E7

c -

c -

c -

*Em7    A6    Bm    A    E*

*2° sleep... 1. You're on - ly just a dream\_ boat, sailing in - my*

*(Verse 2 see block lyric)*

Bm      A      E      Bm      A

head. You swim my se - cret o -ceans of co-ral blue\_and red. Your smell is in - cense burn-

B -

B -

B -

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 - ing, your touch is silk - en, yet it reach - es through - my skin, mov - ing from - with-in,-



  
 and clutch - es at my breast. But it's on - ly when I




  
 sleep, — see you in my dreams, got me spin - ning, round and round - turn-ing





  
 up - side down. — I hear you breathe - } some - where in my sleep, got me spin - ning

But I on - ly hear you breathe - }

round and round, — turn - ing up - side down. —  
 But it's on - ly when I

sleep, yeah— yeah— yeah— yeah— yeah— yeah—

But it's on - ly when I sleep.—



It's reach-ing through my skin, mov-ing from with-in,—



— and clutch-es at my breast. yeah\_\_\_\_\_ But it's on - ly when I







round and round,— turn-ing up - side down,—




up to the sky where an - gels





*Repeat to fade*

fly, I'll nev - er die, Ha - wai - ian  
 Round and round,— turn-ing up - side down.—

*Verse 2:*

And when I wake from slumber  
 Your shadow's disappeared  
 Your breath is just a sea mist  
 Surrounding my body.  
 I'm working through the daytime  
 But when it's time to rest  
 I'm lying in my bed  
 Listening to my breath  
 Falling from the edge.

# LOVE TO LOVE YOU

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

(E<sup>b</sup> maj<sup>7</sup> + g)

J = 84

B<sup>b</sup>add<sup>9</sup>  
fr<sup>6</sup>x x

B<sup>b</sup>  
x x

E<sup>b</sup> maj<sup>7</sup>  
fr<sup>5</sup>x x

F  
x x

I would love to love you like you do me.

I'd love to love you like you do me.

There's a pil - lar in my way you see.

Gm<sup>7</sup> fr<sup>3</sup> E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> add9 fr<sup>6</sup> Cm<sup>7</sup> F fr<sup>3</sup> Gm<sup>7</sup> E<sup>b</sup> sus<sup>2</sup> B<sup>b</sup>  
 I'd love to love— you like— you do— me.

Gm<sup>7</sup> E<sup>b</sup> maj<sup>7</sup> B<sup>b</sup> E<sup>b</sup> maj<sup>7</sup>  
 1. I met you on a sun - ny Au - tumn day. You  
 (Verse 2 see block lyric)

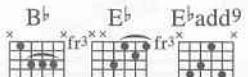
Gm<sup>7</sup> E<sup>b</sup> maj<sup>7</sup> B<sup>b</sup> A<sup>b</sup> add9 as - bes - c - es  
 in - stant - ly at - trac - ted me when ask - ing for the way.

Gm<sup>7</sup> E<sup>b</sup> maj<sup>7</sup> B<sup>b</sup> E<sup>b</sup> maj<sup>7</sup>  
 God, if I had known the pain I'd make you feel. I

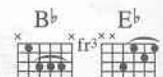
This image shows a page of handwritten musical notation for a vocal performance. It includes two staves of music with various chords indicated by guitar chord boxes above the notes. The lyrics are written below the notes, corresponding to the chords. The first section starts with 'Gm7' and ends with 'Bb'. The second section begins with 'Gm7' and ends with 'Ebmaj7'. The third section starts with 'Gm7' and ends with 'Ebmaj7'. The fourth section starts with 'Gm7' and ends with 'Ebmaj7'. The lyrics include 'I'd love to love— you like— you do— me.', '1. I met you on a sun - ny Au - tumn day. You (Verse 2 see block lyric)', 'in - stant - ly at - trac - ted me when ask - ing for the way.', and 'God, if I had known the pain I'd make you feel. I'. There are also some handwritten markings like 'as - bes - c - es' and 'fr3'.



would have stopped this thought of us and turned up - on my heel.



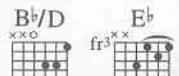
$\natural$  2° tacet



(Though you should leave me.) Time make it be al - right. (Though you must leave me.)



Time will help you see the light. (You don't need me.) Time make it be al - right.



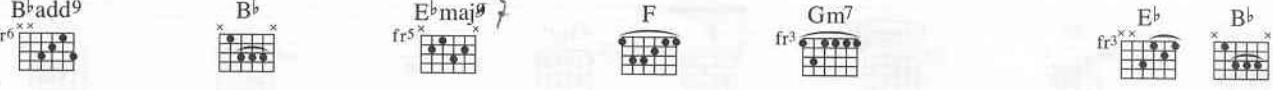
(Though you must leave me.) Be - lieve me when I tell you I would

B<sup>b</sup>add9      B<sup>b</sup>      fr<sup>5</sup>E<sup>b</sup>maj<sup>9</sup> 7      F      fr<sup>3</sup>Gm<sup>7</sup>      fr<sup>3</sup>E<sup>b</sup>      B<sup>b</sup>  


love to love— you like— you do— me. I'd

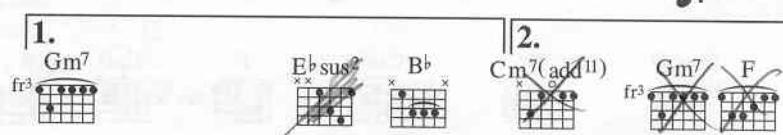
B<sup>b</sup>add9      B<sup>b</sup>      fr<sup>5</sup>Cm<sup>7</sup>      F      fr<sup>3</sup>Gm<sup>7</sup>      Esus<sup>2</sup>      B<sup>b</sup>  


love to love— you like— you do— me. There's a

B<sup>b</sup>add9      B<sup>b</sup>      fr<sup>5</sup>E<sup>b</sup>maj<sup>9</sup> 7      F      fr<sup>3</sup>Gm<sup>7</sup>      fr<sup>3</sup>E<sup>b</sup>      B<sup>b</sup>  


pil - lar in— my way— you see. I'd

B<sup>b</sup>add9      B<sup>b</sup>      fr<sup>5</sup>Cm<sup>7</sup>      F      fr<sup>3</sup>Gm<sup>7</sup>      Esus<sup>2</sup>      B<sup>b</sup>  


1.      2.  
 1. Gm<sup>7</sup>      Cm<sup>7</sup>(addII)      Gm<sup>7</sup> F  


love to love— you like— you do— me. yeah. I would

B<sup>b</sup>add9      x B<sup>b</sup>      fr<sup>5</sup> x E<sup>b</sup> maj<sup>9</sup>      F      fr<sup>3</sup> Gm<sup>7</sup>      fr<sup>3</sup> x E<sup>b</sup>      x B<sup>b</sup>

love to love— you like— you do— me. I'd

B<sup>b</sup>add9      x B<sup>b</sup>      fr<sup>3</sup> Cm<sup>7</sup>      F      fr<sup>3</sup> Gm<sup>7</sup>      x E<sup>b</sup> sus<sup>2</sup>      x B<sup>b</sup>

love to love— you like— you do— me. But there's a

B<sup>b</sup>add9      x B<sup>b</sup>      fr<sup>5</sup> x E<sup>b</sup> maj<sup>9</sup>      F      fr<sup>3</sup> Gm<sup>7</sup>      fr<sup>3</sup> x E<sup>b</sup>      x B<sup>b</sup>

pil - lar in— my way— you see. I'd

B<sup>b</sup>add9      x B<sup>b</sup>      fr<sup>3</sup> Cm<sup>7</sup>      F      fr<sup>3</sup> Cm<sup>7</sup>(add<sup>11</sup>)      fr<sup>3</sup> Cm<sup>7</sup>      F

love to love— you like— you do— me. *g. les-c- es(l)* Break— those pil - lars down.

Gm<sup>7</sup> fr<sup>3</sup> Violin F/G fr<sup>3</sup><sup>x</sup> Cm<sup>7</sup> F fr<sup>3</sup> Gm<sup>7</sup> F/G fr<sup>3</sup><sup>x</sup> E<sup>b</sup>/F F

Repeat ad lib. to fade

Gm<sup>7</sup> F/G Cm<sup>7</sup> F fr<sup>3</sup> Gm<sup>7</sup> F/G E<sup>b</sup>/F F

Verse 2:

You recognised my barrier to love  
 I know there's nothing worse than unrequited love, (unrequited)  
 So I prayed to God that I could give the love you gave to me  
 But something's lying in my way, preventing it to be.

(Though you should leave me)  
 Time make it be alright  
 (Though you must leave me)  
 Believe me when I tell you

I would love to love you like you do me etc.

# ALL THE LOVE IN THE WORLD

Words & Music by R.J. Lange, Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

**J = 90**

The musical score consists of three staves. The top staff is Treble clef, the middle is Bass clef, and the bottom is Rhythm. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a '4'). The tempo is J = 90.

**Chords:**

- Measure 1: A (Guitar chord diagram: Xo o)
- Measure 2: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 3: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 4: E (Guitar chord diagram: o o o)
- Measure 5: A (Guitar chord diagram: Xo o)
- Measure 6: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 7: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 8: E (Guitar chord diagram: o o o)
- Measure 9: A (Guitar chord diagram: Xo o)
- Measure 10: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 11: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 12: E (Guitar chord diagram: o o o)
- Measure 13: A (Guitar chord diagram: Xo o)
- Measure 14: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 15: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 16: E (Guitar chord diagram: o o o)
- Measure 17: A (Guitar chord diagram: Xo o)
- Measure 18: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 19: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 20: E (Guitar chord diagram: o o o)
- Measure 21: A (Guitar chord diagram: Xo o)
- Measure 22: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 23: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 24: E (Guitar chord diagram: o o o)
- Measure 25: A (Guitar chord diagram: Xo o)
- Measure 26: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 27: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 28: E (Guitar chord diagram: o o o)
- Measure 29: A (Guitar chord diagram: Xo o)
- Measure 30: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 31: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 32: E (Guitar chord diagram: o o o)
- Measure 33: A (Guitar chord diagram: Xo o)
- Measure 34: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 35: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 36: E (Guitar chord diagram: o o o)
- Measure 37: A (Guitar chord diagram: Xo o)
- Measure 38: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 39: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 40: E (Guitar chord diagram: o o o)
- Measure 41: A (Guitar chord diagram: Xo o)
- Measure 42: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 43: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 44: E (Guitar chord diagram: o o o)
- Measure 45: A (Guitar chord diagram: Xo o)
- Measure 46: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 47: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 48: E (Guitar chord diagram: o o o)
- Measure 49: A (Guitar chord diagram: Xo o)
- Measure 50: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 51: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 52: E (Guitar chord diagram: o o o)
- Measure 53: A (Guitar chord diagram: Xo o)
- Measure 54: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 55: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 56: E (Guitar chord diagram: o o o)
- Measure 57: A (Guitar chord diagram: Xo o)
- Measure 58: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 59: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 60: E (Guitar chord diagram: o o o)
- Measure 61: A (Guitar chord diagram: Xo o)
- Measure 62: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 63: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 64: E (Guitar chord diagram: o o o)
- Measure 65: A (Guitar chord diagram: Xo o)
- Measure 66: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 67: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 68: E (Guitar chord diagram: o o o)
- Measure 69: A (Guitar chord diagram: Xo o)
- Measure 70: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 71: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 72: E (Guitar chord diagram: o o o)
- Measure 73: A (Guitar chord diagram: Xo o)
- Measure 74: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 75: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 76: E (Guitar chord diagram: o o o)
- Measure 77: A (Guitar chord diagram: Xo o)
- Measure 78: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 79: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 80: E (Guitar chord diagram: o o o)
- Measure 81: A (Guitar chord diagram: Xo o)
- Measure 82: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 83: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 84: E (Guitar chord diagram: o o o)
- Measure 85: A (Guitar chord diagram: Xo o)
- Measure 86: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 87: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 88: E (Guitar chord diagram: o o o)
- Measure 89: A (Guitar chord diagram: Xo o)
- Measure 90: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 91: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 92: E (Guitar chord diagram: o o o)
- Measure 93: A (Guitar chord diagram: Xo o)
- Measure 94: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 95: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 96: E (Guitar chord diagram: o o o)
- Measure 97: A (Guitar chord diagram: Xo o)
- Measure 98: Bm<sup>7</sup>add11 (Guitar chord diagram: x o)
- Measure 99: Dadd9 (Guitar chord diagram: fr<sup>2</sup> x x o)
- Measure 100: E (Guitar chord diagram: o o o)

**Lyrics:**

1. I'm not look-ing for some - one to talk— to.  
(Verse 2 see block lyric)

I've got my friends, I'm

Dadd<sup>9</sup> fr<sup>2</sup> x<sup>x</sup> o E A Bm<sup>7</sup> add<sup>11</sup> Dadd<sup>9</sup> fr<sup>2</sup> x<sup>x</sup> o E

more than O. K. I've got more than a girl could wish for.

A Bm<sup>7</sup> add<sup>11</sup> Dadd<sup>9</sup> A F G C

I live my dreams but it's not all they say. Still I believe

Dm<sup>7</sup> F G C Dm<sup>7</sup>

I'm miss - ing some - thing real. I

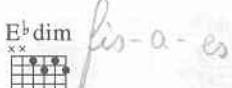
F G

need some - one who real - ly sees me.

intro:



Don't wan-na wake up a - lone a - ny - more, - still be - liev-ing you'll walk -



— through my door.—

All I need is to know it's for sure — then



I'll give

all the love in the world.—



Guitar

D/F# G6 D Em9 D/F# G6  
 3 3

D Em9 D/F# G6 D Em9 D/F# Asus4  
 3 3

Em7 G Asus4

Love's for a life-time      not for a mo-ment, so how could I throw it a-way?  
 8 8

A Em7 G

Yeah. I'm on - ly hu - man      and nights grow cold - er with  
 8 8



no - one to love me that way.      Yeah. I need some - one who real-



- ly sees— me.      And I won't wake up a - lone— a - ny - more—



still be - liev-ing you'll walk—through my door.      You'll reach for me and I'll know—



— it's for sure— that I'll give      all the love in the world.

Handwritten musical score for a guitar and voice. The score consists of six staves of music. Chords are indicated above the staves, and lyrics are written below them. The lyrics include "(Don't wan - na wake up a - lone a - ny - more...)" and "(Don't wan - na wake up a - lone. ....)". There are also sections labeled "e fus-gis (b) cis", "Vocal ad lib.", and "Repeat to fade". Chords shown include E, F#m7, E/G#, A, Bsus2, C#7sus4, E%, F#, B, and C#7sus4.

*Verse 2:*

I've often wondered if love's an illusion  
 Just to get you through the loneliest days  
 I can't criticize it, I have no hesitation  
 My imagination just stole me away  
 Still I believe I'm missing something real  
 I need someone who really sees me.

Don't wanna wake up alone *etc.*

# EVERYBODY HURTS

Words & Music by Peter Buck, Bill Berry, Mike Mills & Michael Stipe

L = 60



*Con pedale*



1. When your day is long \_\_\_\_\_ and the  
(Verse 2 & 3 see block lyrics)



night,

and the night is yours a - lone, —

F

B♭

when you think you've had e - nough  
of this life,

F/A

B♭

F/A

well hang on.

Gm⁷

C⁷

fr3

Don't let your - self go,—

Gm⁹

C⁷

fr3

'cause ev - 'ry - bo - dy cries—

fr3 Gm<sup>7</sup> C7 1.  
*To Coda ♪*

and ev - 'ry - bo - dy hurts, some-  
 times.  
 Some - times ev - 'ry - thing is wrong.  
 Now it's time to sing a - long. 2. When your

2.



Don't blow your hands,



oh, no,



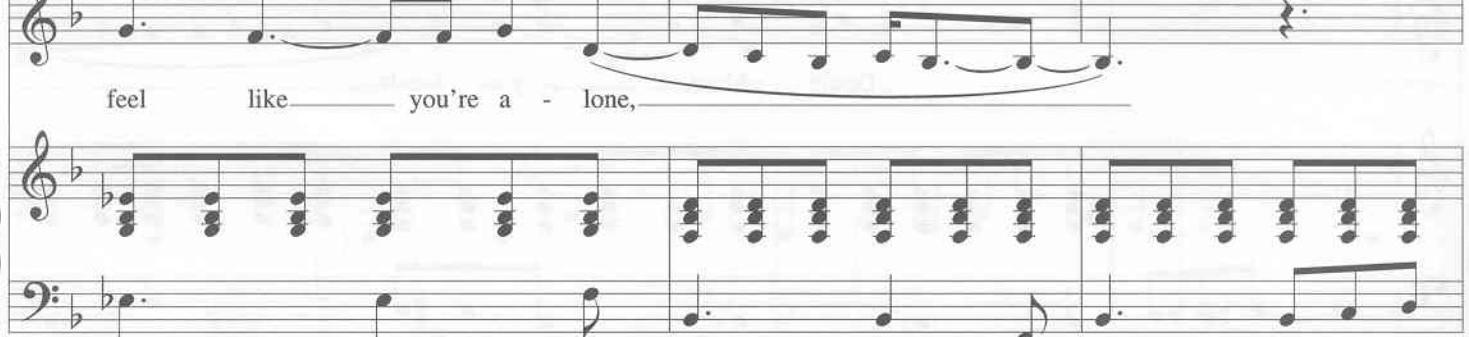
Don't blow your hands.



If you



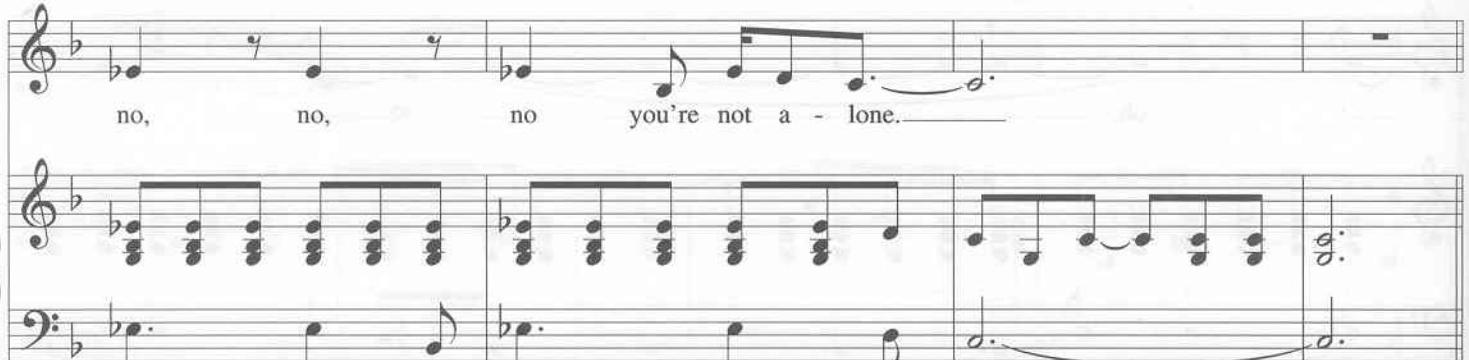
feel like you're a - lone,



D. & al Coda

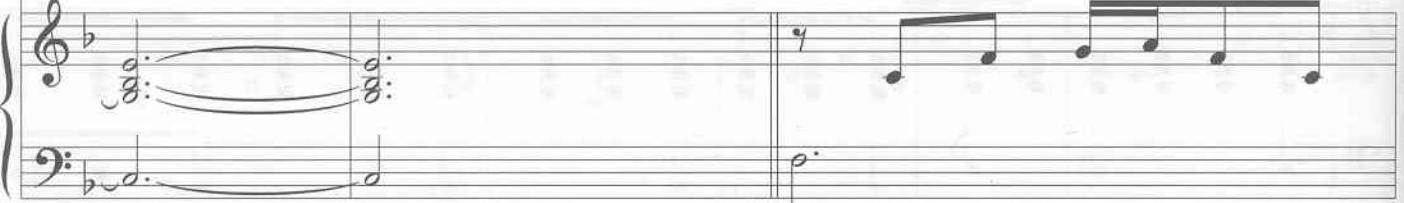
no, no, no you're not a - lone.



Φ Coda

F

some - - - times.





Ev - 'ry - bo - dy hurts some-





times.

So hold



1-3.

B♭sus<sup>2</sup>



on,

hold on.

4.

B♭sus<sup>2</sup>

Hold on, 'cause I know you're not a - lone.



Violin

The image shows a musical score for two instruments: a six-string guitar and a four-string bass. The score is in F major, indicated by a capital 'F' above a guitar chord diagram and a treble clef on the top staff. The bass staff uses a bass clef. The music consists of two systems of four measures each. The first system begins with a guitar chord (F) and a bass line consisting of eighth-note pairs. The second system starts with a guitar chord labeled 'B♭ sus<sup>2</sup>' and a bass line featuring eighth-note pairs. A 'rit.' (ritardando) instruction is placed between the two systems. The final measure of the second system concludes with a guitar chord labeled 'F' and a bass line ending on a sustained note.

**Verse 2:**

When your day is night, hold on, hold on  
If you feel like letting go, hold on  
If you're sure you've had too much of this life, hang on  
'Cause everybody hurts, sometimes  
Take comfort in your friends  
Everybody hurts.

*Verse 3:*

If you're on your own in this life  
And the days and nights are long  
If you're sure you've had too much of this life, to hang on  
Everybody hurts sometimes  
Everybody cries sometimes  
Everybody hurts sometimes.

# GIVE ME A REASON

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

e-fis-g-b

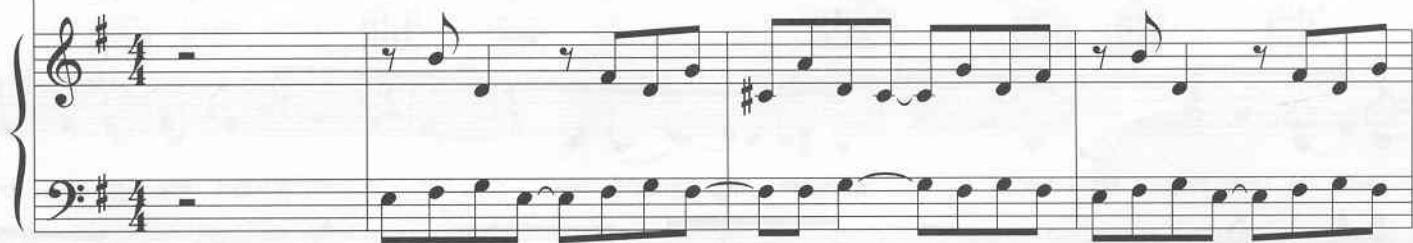
**J = 116**



a-b-cis-e



Give me a rea - son.

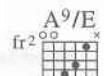


N.C.



1. It's not ro - man - tic here in blue.





Swim-ming, swim-ming in blue... You left me lone - ly and con-fused.



Ques-tion, ques-tion-ing you. So soon good - bye,



— you stole my heart. I'm be-lieve, I'm be - liev - ing you.

(Verse 2 see block lyric)



Was it a lie — right from the start? An - swer, an - swer me do.

Well now my— bo-dy's weak— so just give me a rea - son. And my— make-up's off—  
 — so just give me a rea - son. My de - fence is down— so just give me a rea -  
 - son. Give me a rea - son, give me a rea - son. 2. You will nev - er— know..  
 2. e-g-a-b  
 Violin

Am<sup>7</sup>  

  
 Em<sup>II</sup>  

  
 Am<sup>7</sup>  


Em<sup>II</sup>  

  
 Am<sup>7</sup>  

  
 Em<sup>II</sup>  


Am<sup>7</sup>  

  
 Em<sup>II</sup>  

  
 Am<sup>7</sup>  


Em<sup>II</sup>  

  
 Am<sup>7</sup>  

  
 Em<sup>II</sup>  


Am<sup>7</sup> Em<sup>9</sup> fr<sup>2</sup> A<sup>9/E</sup>  
 So what's a girl like me to do?  
 Em<sup>9</sup> fr<sup>6</sup> A<sup>9</sup> Em<sup>9</sup> fr<sup>2</sup> A<sup>9/E</sup>  
 Drown-ing, drown-ing in you... And who's to save me from the blue,  
 Em<sup>9</sup> fr<sup>6</sup> A<sup>9</sup>  
 and car-ry, car - ry me through?  
 D G C D  
 Yes now my bo-dy's weak so just give me a rea - son. And my make-up's off

G Am<sup>7</sup> D G C

— so just give me a rea - son. My de - fence is down— so just give me a rea -

D G Am<sup>7</sup> D

— son. I am— strong e - nough— so give me a rea - son. My bo - dy is weak—

G C D G Am<sup>7</sup>

— so just give me a rea - son. And my— make-up's off— so just give me a rea -

D G C D

— son. My de - fence is down— so just give me a rea - son. Give me a rea-

G Am<sup>7</sup> Em<sup>9</sup> fr<sup>2</sup> A<sup>9/E</sup> Em<sup>9</sup>  
 - son, give me a rea - son. Give me a rea - son.  
 fr<sup>6</sup> A<sup>9</sup> Em<sup>9</sup> fr<sup>2</sup> A<sup>9/E</sup>  
 Give me a rea - son. Give me a rea - son.  
 Em<sup>9</sup> fr<sup>2</sup> A<sup>9/E</sup> D/E  
 - son. What did I do— wrong?  
 8

The musical score consists of four staves. The top staff is for the voice, with lyrics and chords (G, Am<sup>7</sup>, Em<sup>9</sup>, fr<sup>2</sup> A<sup>9/E</sup>, Em<sup>9</sup>) indicated above the notes. The second staff is for the bass. The third staff is for the right hand of the piano/guitar, showing chords (fr<sup>6</sup> A<sup>9</sup>, Em<sup>9</sup>, fr<sup>2</sup> A<sup>9/E</sup>). The fourth staff is for the left hand of the piano/guitar, showing chords (Em<sup>9</sup>, fr<sup>2</sup> A<sup>9/E</sup>, D/E). The score includes a repeat sign with endings, leading to a second verse.

*Verse 2:*  
 You'll never know the love I felt  
 Wanting, waiting for you  
 It takes a weak heart to forget  
 Follow, follow it through.

Now my body's weak etc.

# DREAMS

Words & Music by Stevie Nicks

**L=128**

**A m<sup>7</sup> add<sup>11</sup>** a - c - d - e

**Am add<sup>9</sup>** a - b - c - e

*Con pedale*

**D m<sup>7</sup> add<sup>13</sup>**

**F add<sup>11</sup>**

**G add<sup>11</sup>**

**Am add<sup>9</sup>**

**D m<sup>7</sup> add<sup>13</sup>**

**F add<sup>11</sup>**

**G add<sup>11</sup>**

**Am add<sup>9</sup>**

**D m<sup>7</sup> add<sup>13</sup>**

**F add<sup>11</sup>**

**G add<sup>11</sup>**

**Am add<sup>9</sup>**

**D m<sup>7</sup> add<sup>13</sup>**

**F add<sup>11</sup>**

1. Now here you go — a - gain, — you say  
*(Verse 2 see block lyric)*

**D m<sup>7</sup> add<sup>13</sup>**

**F add<sup>11</sup>**

Gadd<sup>11</sup>  
  
 Am add<sup>9</sup>  
 fr<sup>5</sup> x x 
  
 Dm<sup>7</sup> add<sup>11</sup>  
 fr<sup>5</sup> x 
  
 - dom. Well who am I to keep you down?

Fadd<sup>11</sup>  
  
 Gadd<sup>11</sup>  
  
 Am add<sup>9</sup>  
 fr<sup>5</sup> x x 
  
 Dm<sup>7</sup> add<sup>11</sup>  
 fr<sup>5</sup> x 
  
 It's on - ly right that you should play

Fadd<sup>11</sup>  
  
 Gadd<sup>11</sup>  
  
 Am add<sup>9</sup>  
 fr<sup>5</sup> x x 
  
 the way you feel it. But lis - ten care - ful - ly -

Dm<sup>7</sup> add<sup>11</sup>  
 fr<sup>5</sup> x 
  
 Fadd<sup>11</sup>  
  
 Gadd<sup>11</sup>  
  
 to the sound of your lone li - ness, like a

 F       G       Fmaj7  
 heart - beat drives you mad \_\_\_\_\_ in the still - ness of re-mem -  
 G       F        
 - ber - ing \_\_\_\_\_ what you had, \_\_\_\_\_ and what you lost,  
 Fmaj7       G       Fmaj7  
 and what you had,  
 G       Fmaj9       G  
 and what you lost. \_\_\_\_\_ Yeah,-  
 G       G      



thun - der on - ly hap - - pens when it's rain - ing.



And play-ers on - ly love \_\_\_\_\_ you when they're play-



ing. \_\_\_\_\_ Yeah— wo-men they will come



and they will go.

Am  Dm  F 

When the rain— wash - es you clean you'll know.

G  1. Am<sup>7 add 11</sup> 

You'll know.

Am add<sup>9</sup>  Dm<sup>7 add 13</sup> 

F add<sup>11</sup>  2. G add<sup>11</sup>  Am

know.

**Chords:** Dm, F, G, Am, Dm, F, G

**Lyrics:**

- Top section: You'll know. You'll know.
- Middle section: know. You'll know. You'll
- Bottom section: N.C.  
know. Heart - beat drives you mad. Re - mem - ber what you had.

*Verse 2.*

Now here I go again I see the crystal vision  
But I keep my visions to myself  
Well it's only me who wants to wrap around your dreams  
And have you any dreams you'd like to sell?  
Dreams of loneliness.

Like a heartbeat etc.

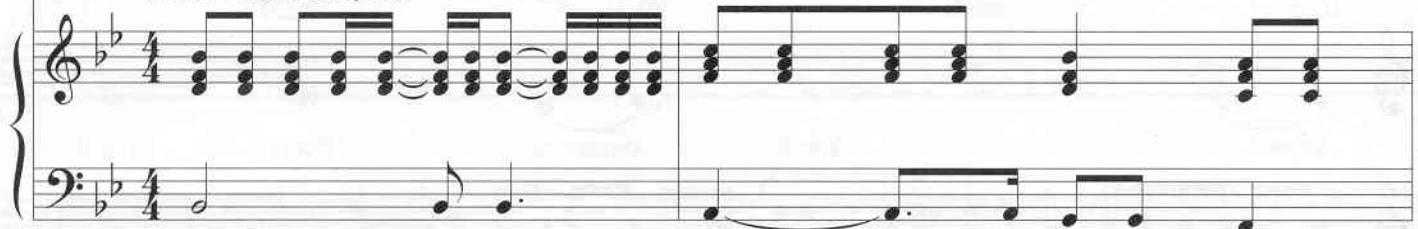
# MAKE YOU MINE

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr, Jim Corr & David Foster

$\text{♩} = 96$



1. Wan - der - ing, — wait - ing for the day to fade a - way..  
(Verse 2 see block lyric)



*I° tacet till \**

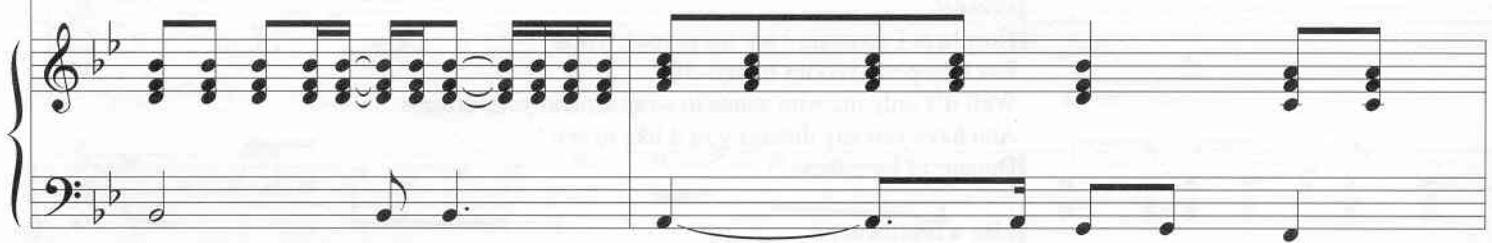


g - bes - es - f

So I can



hold you once a - gain and chase the fears a - way..



\*













Lie — with me,  
 show me how — you feel. I'm fall - ing for — you deep - er ev - ery  
 day. But when the night turns ov - er I lie with - you. When the  
 morn - ing — wakes — you I'm there by — you. When the

*let op timing van de L.H.*

fr<sup>3</sup> x x E♭      x B♭ x      fr<sup>3</sup> x Cm<sup>7</sup>      fr<sup>3</sup> Gm<sup>7</sup>

day - light - takes - you - I'll miss you - till you come back home to -

1. F      Gm      C

me and I can make you mine. Oh yeah,

Gm      C      F

oh yeah. — me. When you come back home to -

C<sup>7</sup>

— me, I'll break you, I'll chase you. You'll find -



— that you— can't stand to be— a - way,— not for a day.— (Not for a day.—) And—



when life de - fies— you I'll be— there so— you'll nev - er go— a - stray..



And you'll be mine, — yeah,—



mine,

mine,

mine.

Lie with me, lose real i - ty.

I'm fall - ing deep - er ev -'ry day. So when the

night turns ov - er I lie with you. When the

morn - ing wakes you I'm there for you. When the

fr<sup>3</sup> x x E<sup>b</sup>  
 x B<sup>b</sup> x  
 fr<sup>3</sup> Cm<sup>7</sup>  
 fr<sup>3</sup> Gm<sup>7</sup>

day - light takes— you I'll miss you till you come back home to—

F  
 me and I can make— you mine. When the

1.  
 fr<sup>3</sup> Gm C

2.  
 fr<sup>3</sup> Gm C  
 fr<sup>3</sup> Gm C  
 fr<sup>3</sup> Gm C

Oh mine, oh mine, oh mine.

This musical score consists of three staves. The top staff features a vocal line with lyrics and four guitar chord boxes above it: E♭, B♭, Cm<sup>7</sup>, and Gm<sup>7</sup>. The middle staff shows a bass line. The bottom staff shows a guitar line. A bracket groups the first two measures. The third measure begins with a vertical bar line. The fourth measure starts with a vertical bar line. The fifth measure begins with a vertical bar line. The sixth measure begins with a vertical bar line. The seventh measure begins with a vertical bar line. The eighth measure begins with a vertical bar line. The ninth measure begins with a vertical bar line. The tenth measure begins with a vertical bar line. The eleventh measure begins with a vertical bar line. The twelfth measure begins with a vertical bar line. The thirteenth measure begins with a vertical bar line. The fourteenth measure begins with a vertical bar line. The fifteenth measure begins with a vertical bar line. The sixteenth measure begins with a vertical bar line. The seventeenth measure begins with a vertical bar line. The eighteenth measure begins with a vertical bar line. The nineteenth measure begins with a vertical bar line. The twentieth measure begins with a vertical bar line. The twenty-first measure begins with a vertical bar line. The twenty-second measure begins with a vertical bar line. The twenty-third measure begins with a vertical bar line. The twenty-fourth measure begins with a vertical bar line. The twenty-fifth measure begins with a vertical bar line. The twenty-sixth measure begins with a vertical bar line. The twenty-seventh measure begins with a vertical bar line. The twenty-eighth measure begins with a vertical bar line. The twenty-ninth measure begins with a vertical bar line. The thirtieth measure begins with a vertical bar line. The thirty-first measure begins with a vertical bar line. The thirty-second measure begins with a vertical bar line. 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*Verse 2:*  
Wanting you  
Every waking moment I'm on fire  
Always needing you  
I'm aching for you only I'll never tire  
Promise me this is how we'll be  
I'm falling deeper every day.

But when the night turns over *etc.*



SOLO present

# THE CORRS

## The Shepherds Bush Empire

Tuesday 2nd December 1997  
 Doors 7:00pm/Showtime 7:30pm  
 £12.50 in Advance

NO SMOKING



1424

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CORRS

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THE CORRS  
Martes  
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sala EL SOL  
FORT LAUDERDALE (Madrid)  
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SOUNDCHECK 4.0  
C/ JARDINES 3  
DOORS 6.00

THE  
CORRS  
Tuesday  
14th May  
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Doors

THE  
CORRS  
EMPIRE

THE CORRS  
7.30-8.15

MOD. OLIVER BARRY PRESENT  
THE CORRS  
LANSDOWNE ROAD  
GATES OPEN AT 7.00PM  
TUE TO 2FM FOR DETAILS  
SAT 17-JUL-99  
ST LOWER T  
ROW 19 SEAT 118  
DELL AND DAUDE

# THE CORRS



In this issue The Corrs return to the UK in March for a ten date headlining tour. The stint will include a show at the Royal Albert Hall on 17th March, a day after their 27th which will be broadcast on BBC1 that evening. The brother and three sisters from County Down, Northern Ireland, have sold over 10 million records worldwide since the release of their debut album 'Forgiven Not Forgotten', which went gold or platinum in the UK, Australia, New Zealand and Canada. 'Talk On Corners', featuring new single 'What Can I Do To Make You Love Me' will be used to conclude on that success. The full list of their dates is as follows:

March 12th St David's Hall Cardiff, 13th The Barbican Centre York, 14th The Apollo Manchester, 16th Symphony Hall Birmingham, 17th The Royal Albert Hall London, 18th The Royal Concert Hall Nottingham, 20th The Royal Concert Hall Glasgow, 21st The Corn Exchange Edinburgh, 23rd De Montfort Northampton, 24th Fairfield Hall Croydon.

**Q & The Corrs**  
**He's Not Bitter**  
**TV-DATES, NEW RELEASES, TOUR-SCHEDULE**  
**VIP**  
**[THE CORRS]**  
**KARSTEN JAHNKE**  
**KONZERTDIREKTION-BMBH, HAMBURG**  
**ALL AREAS**  
**9. HASTE TO THE WE**  
**10. SECRET LIFE**  
**11. ON YOUR OWN \***  
**12. SOMEDAY \***  
**13. LOUGH ERIN SHO**  
**14. LOVE TO LOVE \***  
**15. TOSS THE FEATHER**  
**DATE**

Piano/vocal/guitar arrangements of all the songs from the album,  
including lyrics and chord symbols.

WOULD YOU BE HAPPIER?  
SO YOUNG  
RUNAWAY  
BREATHLESS  
RADIO  
WHAT CAN I DO  
THE RIGHT TIME  
I NEVER LOVED YOU ANYWAY  
IRRESISTIBLE  
FORGIVEN, NOT FORGOTTEN  
LOUGH ERIN SHORE  
ONLY WHEN I SLEEP  
LOVE TO LOVE YOU  
ALL THE LOVE IN THE WORLD  
EVERYBODY HURTS  
GIVE ME A REASON  
DREAMS  
MAKE YOU MINE

